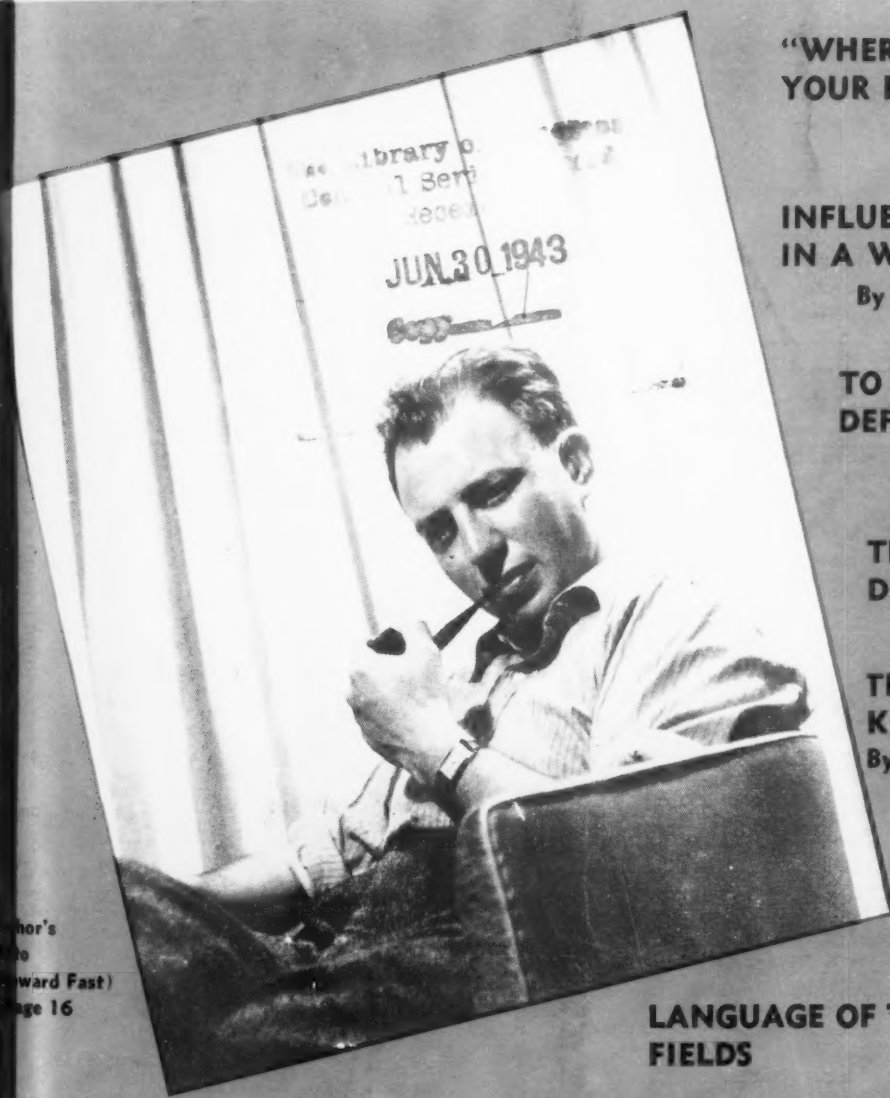


The AUTHOR & JOURNALIST

JULY, 1943

20 CENTS



**"WHERE DO YOU GET
YOUR PLOTS?"**

By Stephen Payne

**INFLUENCE AND LUCK
IN A WRITING CAREER**

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**THE READER'S
DIGEST MARKET**

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MOSTLY PERSONAL

By JOHN T. BARTLETT, Co-Publisher



John T. Bartlett

I introduced the British consul at Denver, Roger Bentham Stevens, to a luncheon-club audience in June. The whole experience was refreshing and cheering. With a fellowship and good-humor which told far more than words of fundamental accords which exist between England and America, Mr. Stevens took a highly controversial subject, "The Future of the British Colonies," and discussed it reasonably, convincingly.

At home that evening I ran on a piece in the June *Atlantic Monthly* by Rebecca West, "The Hoover Frame of Mind," which made an attack on Herbert Hoover's and Hugh Gibson's "The Problems of Lasting Peace." This book has had in America an extraordinarily good press. The English writer dismissed the fact by remarking that the American public must be print-drunk and book-happy from too much reading. With that smug and silly assumption of British intellectual superiority which Americans have had to tolerate since Colonial times, she abused authors and book, recording the year's low (I thought) in international bad taste. ("Written chiefly in pidgin English" was one of the lady's remarks about the book.)

It will take a lot of appearances by Roger Stevens and other gentlemanly British representatives in this country to undo the damage done by Miss West's outburst. Why do writers do such things, and why do editors, in critical times, publish the offending compositions?



Sime Silverman, the founder of *Variety*, is said to have had an interviewing trick he trained all his men to use. The idea was simple (or was it?). The hand he held so nonchalantly in his right coat pocket was busy while he wormed information from the reluctant but unsuspecting source. With a pencil stub and a card, he got the facts down. . . . Send around to the A. & J. office any writer who can do this trick. We want to see it demonstrated.

Fred E. Kunkel and I got to talking of note-taking the other day. Kunkel, a Washington, D. C. business writer, is now a major, the executive officer at the Denver Medical Depot. In rebuttal of a statement we have all heard made—that an interviewee will stand for any direct quotation, provided the words used compliment his vocabulary and knowledge of grammar—Kunkel described his practice of many years: careful shorthand notes, made in the open. He had professional knowledge of shorthand, and put it to use when he learned an occasional source would repudiate statements attributed to him.

Experienced writers usually have retentive memories—made so by cultivation. Sometimes it isn't possible or advisable to take notes during an interview. But ordinarily notes can be and should be used.



"Where do you get your material?" is the question fact-writers are asked to answer. Louise Price Bell covered the subject in our May issue. The question put to fiction writers is, "Where do you get your plots?" Stephen Payne, of Denver, has an answer for that in our lead article this month.

Mr. Payne, better known in Colorado as Steve, got his start in Western fiction in the dizzy '20's. In

1928, he won both first and second prizes in the Clayton *Cowboy Stories* contest. The Depression came along, flattening the pulp markets, but Steve, like the cowboy who stays with the herd no matter how bad the storm, stuck to his typewriter. He has sold fiction to practically every magazine in the Western field, and to *Adventure*, *Argosy*, *Blue Book*, *Maclean's*, and other magazines. His books have been published in both the U. S. and Great Britain; the Bell syndicate handled two novels as newspaper serials. He has two motion pictures to his credit.

He was president of the Colorado Authors' League in 1942, and is married to a charming redhead he caught while she was teaching school on the open range. Mrs. Payne does an occasional magazine story. Steve got his background for Western fiction astride a cayuse—and on a Denver street today walks like a man lonesome for a horse. For years he did the one hundred and one things that cowboys and ranchers are obliged to do. Read any of his published stories at random, and you will see how effectively he uses his first-hand knowledge.

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LETTERS

Practical

A. & J.:

I have bought copies at different times of other writers' magazines, but none ever seemed so practical as A. & J. I am not sure when I first subscribed, but it must have been with one of the first issues, for the format was only about half the size of the present one. Congratulations on keeping the magazine up to standard and improving it—for so many years!

I had two books published last year—another is now in the publisher's hands. Thank you for your help in this.

MABEL ANSLEY MURPHY.

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531 W. 122d St.,
New York, N. Y.

Article Material, Too

A. & J.:

A. Boyd Correll makes a good point in "Ten Million Collaborators" in the June A. & J. But he talked only of fiction material in war plants. There is article copy, too.

When I first entered defense work I had the idea that anything connected with the wartime production of aircraft was strictly taboo for free-lance material. But with so much tempting article and story material floating around, I decided to have a chat with the publicity department.

I learned that there are hundreds of good clear black and white action photographs of almost every plant operation on file. These photographs are available to you and me as free-lance writers—at no cost! I was cheerfully informed that if I could not find the photos necessary to properly illustrate my articles, a photographer would be sent around to get the exact pictures needed.

Not only is there a complete photo file available, but the publicity department can also supply news bulletins, background stories, and even a combat story or two if the article warrants it.

One writer friend asked me, "Can anyone secure these photos and background stories?" The answer was and is definitely "No!" Don Black, News Bureau, Douglas Aircraft Company, sums up the basic requirements in a letter, and following are several excerpts from that letter.

"... Douglas Aircraft Company has a very large selection of photographs and news stories available at all times to bona-fide free-lance writers who have definite story assignments from editors. . . . We do, however, receive many requests for such material from irresponsible persons. . . . Therefore, it is only fair to say that each request is carefully scrutinized and adjudged on its merits. . . . If they (free-lance writers) will send us a copy of any manuscript concerning airplanes which they propose to submit to an editor, we shall be happy to select a series of appropriate illustrations and return these pictures, with captions, to the writer, for his own transmission to editors. . . ."

If the free-lance writer will meet these simple requirements outlined by Don Black, he will get full cooperation

from almost any war-plant publicity department in the country which has available a free photo and story file.

Defense plants are situated in practically all parts of America. Most writers will find all the material they can use right in their own locales. The nearest Chamber of Commerce can give information regarding war work in its district. There are several Southern California aircraft companies which are known to cooperate with competent free-lances who have specific story or article ideas.

Douglas Aircraft Company, Inc., Santa Monica, Calif. Don Black, News Bureau.

North American Aviation Corp., Inglewood, Calif. Kenneth Macker, Publicity.

Lockhead Aircraft Corp., Burbank, Calif. Bert W. Holloway, Publicity.

*Timm Aircraft Corp., Los Angeles, Calif. W. Austin Campbell, Public Relations.

Consolidated Vultee Aircraft, Inc., Vultee Field, Calif. Cliff Lewis, Publicity.

*At present much publicity material is officially restricted at Timm Aircraft, but a release has been requested and is expected at any time.

4140 Camero Ave.,
Hollywood, Calif. HAROLD B. CLEIN.

The "33" Club

A. & J.:

The "33" Club is a non-profit organization which becomes more profitable each month, originally named for Room 33 in Old Main of Bethany College. Its members now contribute to 297 magazines and newspapers (regularly) and to an unknown number irregularly.

In fact, we need writers—more writers—at present and will consider anyone who has sold as few as ten articles. The price received is not important; it is the mere fact that someone will pay you for what you write. Our current need is for short columns (350 to 500 words), twelve in number, on about anything under the sun—or beyond it—that might interest people. We sell these to smaller newspapers in printed form at a flat rate per twelve, very flat, in fact, and depend upon volume to make them pay the writer.

E. E. ROBERTS,
Secretary.

The "33" Club
Bethany College,
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A Quiet Place

A. & J.:

Between Writer Wilstach, who "loathes the country in winter," and the Bartlett editors leaving their country quiet with lasting regret, I feel the urge to tell about my writer's retreat, the silence of deafened ears. Probably you won't all rush to find it, but with my two-thirds hearing loss, which was only one-third 25 years ago, I commend to you deafness as the best state in the world for writing.

We are a goodly company. Dorothy Canfield Fisher, Ernest Elmo Calkins, Royal Brown, and a host of lesser lights. Eleanor Roosevelt tells us that the hearing of one of her ears is gone. She'll write better when she loses the other!

In my case deafness and writing came together like ham and eggs. Always, I was the one who had to write reports and press notices for organizations I belonged to. So when there came a day that lips began to move soundlessly for me, I took my pen in hand—at last I had time to write. I have won neither fame nor fortune, but I have gone as far with my writing as I would have in the professions I left behind me.

The tension of straining to hear is so great that to sit down to work with no need to hear is bliss. Not only do I not need to hear, but I can't. The only bedlam I notice going on around me is a visual one. Working hours go quietly for me. It must be an awful nuisance to hear everything!

Then outside of working hours there is so much time to think. Of course, I have a hearing aid, which, praise be, I can turn off! Out in society, I decide what is worth listening to, and spend most of my time slanting tomorrow's story in my subconscious mind.

For years I belonged to a Round Robin called the Penwins. All of us were deaf—such fun! I'm still noting in book reviews the success of those deafened writers. Gladys Lloyd, of Michigan, who can't hear a sound, writes game books for young people. Harriet Montague is assistant editor of *Volta Review*. Several scientific works of which I have not kept a record have come from the pens of members of the group. I never knew so optimistic a set of writers, and most of them have arrived, according to the measure of their abilities. We really have something on the rest of you—a quiet place. Spokane, Wash. EVA RAW BAIRD.

► A. & J. has hundreds of readers who, with a physical handicap, have turned to writing for self-expression and, sometimes, the income with which to pay their way.

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THE AUTHOR & JOURNALIST

July, 1943

"WHERE DO YOU GET YOUR PLOTS?"

. . . By STEPHEN PAYNE

SPEAKING of Western fiction, the question I am most often asked is: "Where do you get your plots?" Well, so far as I have been able to determine, there is one and only one basic idea behind the great majority of all Western stories. It is: The forces of right and wrong clash, and right triumphs over wrong. Plain greed is the major motivation of all villainy. (Not the only motivation, but by a long shot the most common.)

However, the manner in which the villain goes about it to acquire—always by unfair, underhanded and unlawful means—what he desires, and the manner in which the hero upsets and blocks his scheme, permit of *ten thousand and one variations on that same idea.*

Were this not so, we'd have no variety in Western fiction, crime fiction, adventure fiction or war fiction. The groundwork underlying them is exactly the same in all these fields: Right triumphs over wrong, which is usually motivated by greed.

"Where do you get your plots?" Ask, rather, "How do you get your plots?"

Away back about 1923 or 1924, Albert William Stone, talking to the story-writing class I was attending, gave us his method of plotting: "First of all you need a story idea. Then you've got to think."

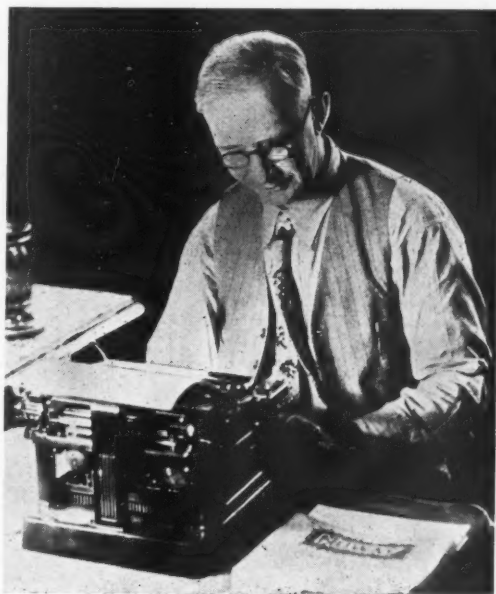
"You've got to think!" Fellow writers, he said a mouthful. Did you ever get right down and think a thing through? Concentrate and keep your mind on what you're thinking about? Work, isn't it? About three hours of it will leave you pretty well washed out. I can't do it without a pencil and paper and the dog-eared and very soiled old piece of compo board which I use for a plotting desk. If I'm just sitting, or driving a car, or doing some chore, the old brain won't stay on the job. Like a bee drifting from flower to flower, the thought processes shift to other things. But with the pencil I jot down this and that and thus manage to keep the old bean on the beam.

To me, methods of work employed by other writers are always intensely interesting, and also very helpful, so perhaps an outline of my own method, formulated through the years, may prove of value to others.

Let us take the simplest definition of a short story: a problem plus its solution. The problem is usually dead easy. But the solution of that problem! Oh, man! There's when you've got to turn on the think-

juice. Which reminds me of the recipe for success given me by that grand old master of Western fiction, Clem Yore. Four words on a small card. They are: "Work! Damn You! Work!"

I must always have a story idea, or germ, something which hooks my interest and starts a train of thought. There are so many sources for these ideas that I can mention *only a few*: Newspaper headlines and items, poems, fiction stories, fact incidents and factual source books; from something you have seen happen, something you've been told, from experiences, chance remarks, pictures, even from dreams. And on rare occasions, an idea simply pops full-blown into your head. But you seldom get worthwhile plot ideas from the fellow who corners



OLD COWBOY AT HIS TYPEWRITER

Born on a cattle ranch in North Park, Colorado, in 1888, when fences and settlers' cabins were scarce, Stephen Payne was for years a cowboy and rancher. Since 1924 he has devoted himself to Western fiction with outstanding success.

you and says, "I've got a cracking good story, if only you'll write it!"

Examples of plot ideas from my own files:

My heroine finds herself alone on a ranch. Three men, each working independently of the others, come and pitch their tents in her dooryard.

I'm sure you'll agree there is something in the idea to start your bean a-buzzing. First: Why is she alone? Business of figuring out a plausible reason for this. Second: Why are the men there? Well, one, possibly two, are there to protect her. Protect her from what? Business of figuring out reasonable answer to this question. Third logical step: One of these gents is there for no good purpose. Aha! he's the villain! Fourth: Another of these men is—of course—the hero, who is going to come through in the pinch and protect our heroine.

Dozens and dozens of sheets of paper covered with penciled hieroglyphics until finally the plot takes shape and the characters become so real in my mind that I know each one intimately. Then, with plot outline completed, I am at last ready to type the story.

An idea from which I developed the plot for a novel was the reversal of the very familiar device of having the big cowman run out the settlers. Instead, I had the settlers run out the cowman, and some twenty years later the cowman's daughter returns to square accounts.

The finished novel sold to that swell fellow who is boss of the Thrilling magazines. You all know him, the editor who, when he cannot take your story, never forgets to write you a helpful letter—Leo Margulies.

Digressing for a moment, it seems to me that you must depend on your "story sense" to tell whether or not your idea is a story germ from which a story can be grown. Furthermore, it is your story sense which tells you, as you develop your plot, how much actual wordage (story) the idea is worth.

I plot a novel very carefully, covering countless sheets of paper with scribbled notes. But I don't plot it all at once. As with a short story, I must see the end before ever I begin it, and that end is the grand climax toward which to drive. Then the actual work goes something like this: Plot, write; plot, write.

The first draft is pretty awful. It must be whipped into shape, polished and repolished, expanded here and squeezed there. Cut is another word for squeezed. And I mean *cut*!

Incidentally, if you are balled up on a yarn, try cutting. I have a friend who, a few years ago, was selling regularly to a newspaper syndicate. Said he: "They'll buy a yarn with all the plot, characterization and action necessary to carry 5000 words if you write it in 1800 words or less."

Switching to that all-important element of plotting, known as villainy, also as villain force, here's a trick of our trade which has been most helpful to me: Figure out the villainy in every detail. This holds true if you are working from a plot idea or if you are fumbling to get an idea.

The master villain and his henchmen concoct a nefarious plot or scheme. If successful he and his gang will benefit greatly, as well as injure our hero and heroine, and others near and dear to them. The villainy must, however, have some new twists in it. In starting from scratch to plot a short novel I have pitched as many as fifteen "good" ideas into the discard in attempting to find something fresh and original, something not yet done to death, and have kept right on digging to find that something.

Here is an example of the villainy as finally worked out for a short novel from this story idea:

A bank is looted, and the banker and his daughter disappear, leaving impression they have absconded with the funds.

Now for the villainy: The villain lives in Anderton, town at the foot of the mountains. (Note that setting of story is being worked out along with villainy.) Mr. Villain has a good reputation, is not a man to be suspected of nefarious schemes. But he covets the X ranch back in the mountains, worth \$100,000, which makes greed the motive. How get this ranch when he has no money? By robbing the Anderton bank! But the job must be covered up and kept covered up.

In those same mountains not far from the ranch is an abandoned mining camp become a ghost town. Mr. Villain's scheme clarifies in his crafty mind. Early in the fall he buys for a song one of those abandoned mines and gets a clear title to the property. Then he brings in a small crew of men and a woman cook to work the mine.

Naturally, these characters are crooks, because in Western fiction it is taken for granted that one villain can always find plenty of helpers, since birds of a feather speak the same language. If experience counts for anything, I can say to beginners that you need not worry about producing all the crooks needed to help your master crook.

The villain establishes headquarters at the mine, and one dark winter night, when a storm is brewing, he drives to Anderton with reliable helpers, kidnaps the banker and his daughter, robs the bank, returns to the ghost town. Snow blots out his trail. He has left no clues. It is believed in Anderton that banker and daughter absconded with the funds. Search for them proves futile—exactly as the villain has planned.

Meanwhile he murders the banker, disposes of the body. He would murder the girl, too. But none of his men will do the job; nor can he go quite that far. Winter passes with the girl a captive at the



ghost town where nobody ever comes, watched by the woman cook.

Comes spring, and Mr. Villain is ready for his next step. He has been corresponding with a mining man in a distant town. This gentleman, who is the villain's old partner, arrives in Anderton and lets it be known he is interested in purchasing a mine. Mr. Villain takes him to the ghost town where, it is believed by all not in on the plot, the newcomer purchases the mine for a very substantial figure in cash.

Mr. Villain can now account for the cash from the bank which he has in his possession, and at last he can buy the coveted ranch. So far he has been highly successful, and his trail is well covered. The new owner of the mine will pretend to work it for a time, keeping it guarded so no one may prowl it and discover that it is worthless. Later on, claiming the ore pocket has petered out, he will abandon the property and drift away with the fat cut he received from the major villain.

However, the time has now come for the hero to enter the picture and begin to upset the villain's schemes.

The whole point of first getting this villainy worked out, the concocting of the villain's plot, is that we now have the basis for a story. The villain has created a problem for hero and heroine to solve. We must still plot and develop the actual story, but much of our difficulty of construction is now overcome. The villain has picked the heroine for us—none other than the banker's daughter. Who'll be the hero? The son of the ranchman whose property the villain coveted. Of course it follows, as night follows day, that this young man will be in love with the banker's daughter, and he's half crazy over her disappearance. He doesn't believe she and her father skipped with the cash, yet he doesn't know exactly what to believe.

It is now up to hero and heroine to find out what *actually has happened*, save the stolen loot, restore it to its rightful owners, save the ranch, and bring Mr. Villain and all his gang to justice.

How these objectives were accomplished in the face of overwhelming odds made a 30,000-word romantic action novel, and, titled "Secret of the Ghost Town," it went to Fanny Ellsworth, the very courteous and very able editor of *Ranch Romances*, who has helped this humble writer over many a rough spot.

To sum up: If you have difficulty in hooking an idea here are two methods which I have found helpful: One, somebody starts something; somebody tries to stop him. The first somebody can be the hero; the second the villain, or the forces of Nature, or both. You can go on from there, or you can reverse the situation. The first somebody is the villain; the second the hero. Turn on the think-juice and you'll soon have an idea.

Two: Place yourself in the villain's or crook's shoes and concoct an air-tight, supposedly fool-proof scheme by which the crook hopes to profit greatly and yet escape suspicion.

May I offer the following as an example of a plot worked out from—"Somebody starts something; somebody tries to stop him?" (Incidentally, this conflict, this clash between hero and villain, is the very life blood of practically all Western action yarns. But we are now considering it as the starting point for our plot.)

First the idea: Old outlaw, now reformed and knowing he has not long to live, desires to make restitution to those whom he and his brother robbed.

To carry out his plans, I decided the outlaw would

engage a sturdy, and honest, young cowhand—our hero. The outlaw has now *started something*, and immediately others of his band who are still with him, including three nephews who are as hard-boiled as they come and hold the old man in contempt, move to block this play.

(It can be readily seen that this villainy required very little "behind the scenes working out by the author." For it isn't going to be any elaborate scheme to be carefully planned and carefully kept under cover. These villains will simply shoot anybody that interferes with them and hang onto the swag.)

To complicate the situation—and provide the love interest—we introduce a beautiful girl living at the outlaw hideout which is a remote and very inaccessible ranch, a desert on one side, impassable mountains on the other. She isn't the outlaw's daughter. He married her mother, a widow, after he had reformed and when the girl was very young. She is fond of the old man, doesn't realize what he has been.

Now the villainous nephews suspect the old outlaw is up to something. They trail him and spy on him when he meets the hero, and, learning what he has in mind, they plug the old fellow, then capture the hero, and to pull the wool over the girl's eyes, they take him to the ranch and accuse him of the murder.

They've got him *stopped*—temporarily. But of course he escapes and—Well, he and the old outlaw had certainly *started something* and it didn't stop for 60,000 odd words.

In conclusion, I have no magic formula. After almost 19 years behind the typewriter, I do not believe there is any such thing, nor yet any light and easy way of getting the job done. It's plain hard work. But, gosh! how I love it!

□ □ □ □

Bernard Ackerman, Inc., 381 4th Ave., New York, is now in the market for book-length manuscripts in the following categories: detective mystery fiction, 50,000 to 70,000 words; juvenile manuscripts, all lengths, preferably with illustrations, and general fiction and non-fiction, all lengths and subjects. Thomas Yoseloff, editor, suggests that writers query in this last category, since needs are not as great as in the mystery and juvenile fields. Publication will be on royalty or outright purchase basis.

Charm Magazine, 79 7th Ave., New York, is now being edited by Francis Harrington, replacing Elizabeth B. Adams.

□ □ □ □

THE AUTHOR

By STANTON A. COBLENTZ

Here is the modern Sisyphus, whose doom
Is not a treacherous boulder, but a pen,
Though in a mansion's blaze or garret's gloom,
He still must write, and write, and write again.
And if he flame with glory like a king
Or sees his toil-wrung treasure bouncing back
Each time he listens for the postman's ring,
He still is slave upon the same lone track.

Through mazes of imagined lives he plods,
Up rock-ravines of thought, or cliffs of song,
A spread of paper and a press his gods,
The pitfalls many, and the pathway long.
Yet though he groan, his greatest dread is this:
To write no more, and lose his doom and bliss.

TO SEA FOR A DEFENSE ARTICLE

How To Get Clearance

. . . By ROBERT CLARK



Robert Clark

SO you're a free-lance writer! Well, brother, if I know what that means you're having plenty of grief these days with officialdom—the Army and Navy Public Relations Offices.

Why are you having this grief? Well, for one thing almost any subject you want to write about touches on the war effort. And when it does you have to get clearance—clearance to get the material for your story, and clearance for the piece after it's written.

"What is clearance?" you ask. "How do you get it? Who gives it?" Just read on, friend, read on. . . .

In Washington, D. C., are two departments in our armed forces known as the Army Public Relations Office and the Navy Public Relations Office. And as far as a writer is concerned they function completely independent of one another. Now under the authority of these two departments, and located in other parts of the U. S., are an infinite number of smaller Public Relations Offices. These break down somewhat as follows: The Army has divided the country into Defense Commands, while the Navy has split it up into Naval Districts. Each of these, commanded respectively by a general and an admiral, has a Public Relations Office.

In the Navy this is known as a *District Navy Public Relations Office* and under its jurisdiction are any number of *Branch Public Relations Offices*—these latter are found in each large town or city. This is also true of the Army, only the Public Relations Office corresponding to the Navy Branch Office is under the Commanding Officer of a given sector. Boy! Is this complicated? And to make it worse, there are innumerable more Public Relations Offices for both services found at army camps, Navy shore establishments, air fields, and at all manner of operating bases.

Still want to do a story working through the Army or Navy? You do? . . . All right then, come along!

First off, we'll assume you haven't done any work with either the Army or Navy before. In which case you will have to go through a certain amount of preliminary clearance. But once you've become established with your record on file, and local public relations officers get to know you, things become simpler.

But let's start at the beginning. We'll suppose you've been doing a few articles for one of the yachting magazines. And you've recently heard about the wartime activities of the United States Coast Guard Auxiliary—an organization of yachtsmen who are aiding the regular Coast Guard in all sorts of in-shore operations.

Sounds like a good bet. So you sit down and

address a letter to the District Public Relations Officer in the Office of the Commandant in whatever Naval district you are working in. If it were an Army story instead of Navy, you'd write to the Director of Public Relations, Office of the Commanding General in whatever Defense Command you're in. (Oh, yes, when writing to such persons never enclose a stamped, self-addressed envelope, for it marks you as a rank beginner. All official mail—and his reply to your letter is official—must be in a government envelope which needs no postage).

The following example is how your letter would read if you were working in Southern California:

District Public Relations Officer,
Office of the Commandant,
Eleventh Naval District,
San Diego, Calif.

Dear Sir:

I have been doing feature articles for *XYZ Magazine*, which as you probably know is devoted to yachting and commercial boating on the West Coast.

And it seems to me that a piece on the activities of the U. S. Coast Guard Auxiliary would be of interest to the readers of this magazine. For one thing, there are many good skippers who, if needed, could be pressed into service, and my proposed article would furnish them with information about this particular branch of the service.

With this in mind, would you be in favor of seeing an article written which would touch on this subject? If so, could you arrange for me to go to sea on one of the local Auxiliary boats to get a story and also to get photographs of representative activities?

I am prepared to furnish suitable evidence of citizenship and loyalty to the United States if you so desire.

Respectfully yours,

If this is your first official contact, don't look for a reply for at least a month. There is a process that takes place. Your letter has to clear first through the Intelligence Officer in the Public Relations Office. He checks your name with his files to see if you're listed as a questionable character, and what record, if any, he has of your past work. Then, if you're okay, he turns your letter over to the officer in charge of the Press Section, who recommends action on your request.

So finally you get a letter (in this particular case) from the Senior Coast Guard Officer in the area, reading: "Your letter addressed to the Commandant, Eleventh Naval District, has been referred to me for action. If you will call at this office arrangements will be effected concerning the preparation and submission of your article."

Naturally you get into the Coast Guard Office as soon as possible. The officer you see is cordial. And a day is set for you to go to sea and everything is rosy until you make a remark about photographs.

"Oh, no photographs!" he says in a voice which

makes you think photographs are in the same category with Tojo.

"But," you remonstrate, "my article will be worthless without them!"

It's no use. Only naval photographers are allowed in the area and that's that. However, he does suggest that you contact the local Navy Public Relations Office in your area and see if they won't furnish you with a photographer. If they will, you're all set.

Leaving him with the understanding that the date agreed upon still stands if Public Relations will play ball, you go home. There you phone the local Public Relations Office and explain the situation. Will they let you have a photographer?

At first the officer wonders who you are. But you tell him about yourself and that you have permission from the Commandant's Office to do this story. This helps a lot in getting the photographer, for if you'd gone directly to the local Public Relations Office at first—and this is probably what you'll do in the future when they get to know you—the officer would have asked right off if the proposed article were an assigned one or on speculation. If it were speculative, very likely you wouldn't get the photographer!

Therefore, the wise writer seeks editorial approval of his proposed article, through querying, before he contacts the military authorities. Then if the editor makes any suggestions as to handling the piece or about photographs, so much the better, for you can always quote or show this letter to the Public Relations people and they will come through.

But, anyway, we'll assume you got your naval photographer and made the trip with the Auxiliary. It was a wonderful experience and you saw a lot of

things which would make interesting writing, but which you can't mention. Your navy photographer took any shots you wanted, but only those that were uncensorable were released to you.

And last, but not least, when your article was finished it had to be cleared before going to your editor by the local Public Relations Office, the Senior Coast Guard Office, and the District Public Relations Office—including photographs. So don't ever try and work to a deadline! You'll never make it.

One of the difficulties in getting clearance is the confusion that occurs because of the overlapping of jurisdiction of the many different public relations offices and because they all sound very much alike.

Also, a small public relations office at some army camp or air field, is restricted in what it can allow you to do or see. This is understandable because it is usually understaffed, and must rely upon orders and interpretations from someone higher up.

That's why contacting the Commanding General's Office in the sector you're interested in if it's Army, or the Commandant's Office if it's Navy stuff, gets you to the proper authority right off the bat, and a directive sent from either of these offices to the smaller Public Relations Office gets you action and cooperation.

If you should get a bit impatient with all this merry-go-rounding, just remember there's a war on, and the boys you're contacting aren't playing for fun. No, sir! They're playing for keeps!

(Mr. Clark recently returned from one of the Pacific islands, developing material for an article requiring clearance. He lives in Pasadena, Calif., has done articles for *Coronet*, *Popular Photography*, *Scientific American*, *Westways*, *Christian Advocate*, etc.)

THE WRITER'S BOOKSHELF

MYSTERY FICTION: THEORY AND TECHNIQUE, by Marie F. Rodell, Duell, Sloan and Pearce. 230 pp. \$2.00.

Though Mrs. Rodell has written several mystery novels, demonstrating her mastery of the form, she considers herself essentially an editor. Her unique dedication, in fact, is "To Those Whose Manuscripts Have Taught Me What I Know About Mystery Fiction," naming Carter Dickson, Dorothy B. Hughes, Allan R. Bosworth, and 15 other writers. She edits the Duell, Sloan and Pearce "Bloodhound Mysteries."

Perhaps we should have more books by editors. Certainly in this text on mystery fiction, the editorial viewpoint produces something altogether different.

Mrs. Rodell writes as if she would like her book to inspire and aid many writers to do mysteries as free as possible from the numerous errors into which the amateur can fall. The scope of her instruction is broad: The Victim and the Motive; Clues, Taboos and Musts, Characterization, Starting Points, Plotting, etc. The style is matter-of-fact, clear, readable.

EDITING THE DAY'S NEWS, by George C. Bastian and Leland D. Case. 3rd Ed. The Macmillan Co. 424 pp., \$3.50.

For years this book has been standard in many schools of journalism. George C. Bastian, a Chicago *Daily Tribune* copy reader, who wrote the original edition, is now dead. Leland D. Case, editor of *The Rotarian*, with a professional newspaper background and teaching experience in the Medill School of

Journalism, has done a first-rate job of bringing discussion and illustrations down to 1943.

We wish all writers of articles possessed basic information which is in this book. Take leads, for example. You A. & J. readers who do factual stuff for trade journals, outdoor magazines, newspaper feature sections, general magazines—how many kinds of leads do you use, turning out a month's 25,000 to 75,000 words? We know professional writers whose capacity seems limited to three types of leads. Leland Case, in this volume, names and illustrates 20 different kinds! Examples: Cartridge, anecdote, prepositional, quote, question, suspended interest.

THE BOOK, by Douglas C. McMurtrie. Oxford University Press. 676 pp. \$5.00.

"The romantic and fascinating story of one of mankind's greatest achievements—the printed book." Mr. McMurtrie is a noted typographer and book designer, and for many years has written authoritatively on printing subjects. "The Book," which has many illustrations, is the fruit of extensive and enthusiastic research.

THE JOURNALIST'S BOOKSHELF, by R. E. Wolseley. Quill and Scroll Foundation. 115 pp. \$1.50.

The 1943 revised edition of an excellent bibliography of U. S. journalism, compiled by a member of the faculty of Medill School of Journalism, Northwestern University.

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She, 521 5th Ave., New York, conducts a monthly letter contest, paying \$15 for the best letter telling what articles the writer liked in the current issue, \$7.50 for second best, \$2.50 for third, and for the next 25 letters, a \$1.50 subscription to *She*. Letters should not exceed 50 words.

INFLUENCE AND LUCK IN A WRITING CAREER

... By MIRIAM ALLEN deFORD

AFTER a professional writing experience of nearly forty years, I have come to the conclusion that H. L. Mencken was all wet when he said once that no good manuscript would ever remain permanently unpublished. His statement was incomplete: he should have said, "No good manuscript will ever remain permanently unpublished *if* you have a personal acquaintance among publishers or editors and/or *if* you get a break."

My own belief is that in placing a manuscript, whether it be book, story, or article, your chances of success depend about three-eighths on your talent and skill as a writer and your knowledge of the subject; three-eighths on personal influence—call it pull if you like; and about a quarter on pure chance, coincidence, or luck.

Don't misunderstand me. You can't sell a badly written story or a sloppy article to a good magazine even if the editor-in-chief is your brother or your sweetheart. But if you and another fellow have both written equally good articles on the same subject, and he knows the editor and you don't, his article will be accepted and yours will be returned. If neither of you knows the editor, which one of you will win out will depend on straight luck.

Let me give a few slightly disguised examples, drawn from my own experience or observation, in support of my thesis.

Mr. A. sent a story to 19 magazines, in any of which it would have fitted. A few wrote letters, most of them returned it promptly with a printed rejection slip. Finally, rather than never have it appear at all, he gave it away to a little magazine published by a university. It was three-starred by O'Brien and republished in the next O. Henry volume. Two editors wrote and asked him why he hadn't sent it to them. He took great pleasure in replying to each that the story had gone to them and had been returned immediately.

Miss B. wrote an article on a timely topic on which she was an authority and sent it to the one magazine which should have been most interested in it. It came back in record time; it never got past the first reader, to whom her name meant nothing. She was so certain that this particular magazine *should* want this particular article that she wrote to the editor, outlining it, giving her credentials, and asking if he would be interested. He replied at once that he would be, definitely. She then sent exactly the same manuscript, with no changes whatever, and it was accepted and paid for by return mail. The *Reader's Digest* republished it as the leading article of the next month.

Mrs. C. queried another editor about an article. He replied that he was very much interested in the idea, but that the day before her letter arrived he had accepted an article from someone else which overlapped the subject. (This is an instance of plain bad luck—for Mrs. C.; good luck for her successful rival.)

Mr. D. had been trying for years to make a certain magazine. He never got past the rejection-slip stage. Then a college classmate of his, who had remained his friend since their college days, became

editor of that magazine. From that time on Mr. D. appeared in almost every number, many of the stories having long ago gone to the same magazine and been turned down. (Remember, they were good stories in the first place—but they were just as good the first time as the second.)

Mrs. E. met socially the editor of one of the biggest magazines in the country. He became very much interested in her; in fact, they became close friends. He asked her why she didn't do something for his magazine, and she said she had never tried because it was such a hard market. On his insistence she did begin sending stuff to him; he didn't take it all but he took a number of manuscripts. For three years she appeared more or less regularly in this magazine, in fact became so identified with it that she wrote little for any other. Then her friend left the magazine field entirely. She never sold a manuscript to that magazine again.

Mr. F. sold all his stories through a New York agent, as he lived in the Deep South. The agent was very successful with Mr. F.'s work, built him up to where he was a consistent seller to half a dozen of the biggest pulps and some of the slicks. Then the agent died. Mr. F. has tried three other agents in the past five years. Not one of them has ever come near the sales record of the man who died, though from the stuff he does get published he knows his work is just as good as it ever was. He is selling on his own now, building on the foundation of personal acquaintance with his work by editors who originally bought it through their confidence in the agent.

Miss G. is a specialist, a writer of articles and books in a field where one must have inside information. On one occasion a development in this field took place in the immediate neighborhood of her city; she was on the spot and was concerned in the events, which were of timely public interest. Not wanting to lose time even by querying the most logical periodical to cover this story, she wrote it up, hot from the griddle, and sent it in by air mail. (She had written once or twice for this magazine, but had no acquaintance with any of its staff.) In reply the managing editor returned her article, and told her that as soon as they knew of the affair they had wired one of their contributing editors to travel a hundred miles and write the event up for them! Soon after, she had a call from this man, who had to go to her to get detailed information for his article—all of which was in her article (useless anywhere else, hence sheer wasted effort) which the magazine had returned.

Remember that in every case good work was represented. If Mr. A.'s story had been accepted by the first magazine to which he sent it, it would still have been starred and anthologized. Miss B.'s article was the same article when the first reader hurriedly thrust it in the return envelope and when the editor ordered a check for it. If Mrs. C. had been two days earlier her article would have been accepted. If Mr. D.'s classmate had become editor five years sooner he would have appeared in that magazine five years before he did. If Mrs. E.'s friend were still

editor, she would still be appearing in the magazine. If Mr. F.'s agent hadn't died, he would never have suffered a sudden slump. If Miss G. had been personally known to the editor, he would have wired her instead of wiring his less-informed and more distant contributing editor.

The long, discouraging struggle which practically every young writer has is evidence enough of the part played by influence and luck in the writing profession (and in every other profession too, I imagine). There is good luck as well as bad: I have myself seen in an article on a public figure which arrived the very day he died suddenly, making it a heaven-sent must for the magazine. On the other hand, I have three times placed stories with magazines which died before they published or paid for them (one manuscript came back marked for the printer); I have had a book definitely accepted (but with no contract) and then returned to me four years later, when it was no longer of timely interest; I have established a steady connection with a magazine and then had it suddenly change its policy so that my work no longer belonged in it, though previously a long series had been planned ahead and some of it written.

These things are just a matter of chance and the fortunes of war, which a sensible person takes in

his stride. The influence of personal acquaintance is another matter. It is a case of "Mother, may I go out to swim?" How is a beginning writer, especially one living far from New York, ever to meet people in the publishing or editorial world? The only answer I can see is for him to get a good agent, if his work is of high enough standard for a good agent to be willing to take him on.

The ideal answer, of course, would be first readers who were not glorified clerks, quick to slam back a manuscript by anyone whose name they do not recognize, slow to differentiate between the illiterate monstrosities in the slush mail and the manuscripts worth further consideration even though they are by unknowns or little-knowns.

But that would involve much higher standards—and higher salaries—for editorial readers than now prevail; and under present war conditions, with the draft and war industries to compete with, it would be an impossible counsel of perfection. For the immediate future at least, writers will simply have to be realistic, and to take it for granted that, yes, they must be good—very good; but that no matter how good they are they still have two strikes against them unless they are born lucky—or born in a publishing or editorial family!

THE READER'S DIGEST MARKET

A. & J. MARKET REPORT

THIS is a report prepared with the aid of a member of the *Reader's Digest* staff. The *Digest* formula, based on reprint material, condensed, has been enlarged as the publication has grown in thickness and in circulation (now about 10 million). There is probably no editorial office in the country more considerate of the slush mail.

Submissions for certain departments are not returned, as will be stated later. But to unsolicited manuscripts in general, the *Digest* policy accords not one, but two, readings, and, if unacceptable, return with a personal letter. No rejection slips are ever used! The same consideration for the writer appears in frankly discouraging counsel. Remark an associate editor to A. & J., "Though we do use some original articles, the majority of them are staff-written or are direct assignments. It's not kind to encourage the vast number of free-lance writers when such a very small fraction of their articles stands a chance of being accepted."

This informant comments, "Medical, war, political, and other general subjects, are so well covered by other magazines and our staff writers that newcomers stand very little chance. Probably the unknown writer's best bet with the *Digest* is local stories—an unusual business, an outstanding character, a noteworthy civic project. Examples—'Pepperidge Bread' (Dec. 1939); 'Bean, the Happy Hunter' (Dec. '41); 'Quincy Goes to Church' (May '41); 'New Life for Old' (June '40), and Missouri's Fighting Priest' (May '43).

"First-person stories are a good bet for beginners: 'We're Going to Have a Baby' (Dec. '41); 'I Am An Army Hostess' (March '43); 'So Long, Son' (April '42); 'The World at My Finger Tips' (Sept. '42); 'He Adopted Us' (May '43).

"Rates of payment for original articles vary, though I can say that they are as high as those of any magazine in the publishing field.

"We're glad, of course, to have writers call our attention to their material published in other maga-

zines. Most of these magazines—about 500, plus all current books—are covered here, automatically, by the staff, but occasionally we pass up something good. However, writers should make a careful study of the *Digest* before sending stuff in or recommending it; we're pretty specialized.

"It doesn't help to call attention to an author's material in advance of its publication elsewhere. We prefer to wait until it is published."

The *Digest* does not reveal for publication what its payment range is. It has stated in print, however, that in an eight-month period, payments to authors totalled \$242, 419—that was in 1939. The magazine pays higher rates now. When the *Digest* reprints, it pays the author whether or not, in selling to the original user, he reserved digest rights. (This policy does not apply to some digest publications, however—it's a good idea for writers to sell first-serial rights only).

For the department, "Life in these United States," the *Digest* pays \$100 for each accepted anecdote. No manuscripts can be returned. There were six contributions used in the June, 1943, issue. This is typical of the material used—

"Farms in Iowa are not all on flat prairies. In the western part of the state bluffs rise suddenly from the Missouri river bottom land.

"One July day a car stopped on the road at the foot of the bluff to avoid hitting a little man in overalls and battered straw hat who had just picked himself up from the dusty road.

"What's the matter?" the driver called. "Car hit you?"

"No, gol-durn it," was the farmer's reply as he squinted up at the towering bluff. "I've gotta git a fence around my cornfield—this is the third time today I've fallen out of it."—Margaret Jones."

The "first contributor" of each accepted item of either "Patter" or "Picturesque Speech," is paid \$5

upon publication. The contributor, in all cases, must give the source—the *Digest* makes an additional payment to the author, unless the item originated with the sender. Contributions cannot be acknowledged or returned. They should be submitted to Patter, Box 605, Pleasantville, N. Y.

These are samples of Patter—

"An English girl quotes an American soldier's love-making. 'Purse your lips, gorgeous, I'm coming in on the beam.' (Dorothy Charles).

"Draw-your-own-conclusions dept.: U. S. food

rationing point value: brains, 3 points; tongue, 6 points."

This is a passage from Picturesque Speech:

"A gangling youth at the age when his voice shifted gears (Christina Green). . . . A pert cupcake of a hat (Margaret Lee Runsbeck). . . . A negro with a voice like black plush (Margaret Lee Runsbeck)."

Naturally, competition among writers for *Reader's Digest* favor is terrific. But the fortunate ones whose material clicks get grand rewards for their skill.

THE AWAKENING KISS

LIII in the Student Writer Series

. . . By WILLARD E. HAWKINS

AT the outset of this sequence, the assertion was made that the love-pulp is more standardized than any other type of fiction. By this time, the basis for the statement should be apparent. We come now to the most standardized features of the love-pulp yarn—items 3 and 4 of our formula as given in the February issue—the Kiss and the Pullaway.

Habitual readers of the love-pulps undoubtedly expect the Awakening Kiss—wait for it with bated breath. The authors vie with each other in describing the ecstasy of the kiss, seeking ever for new metaphors and more burning adjectives. It is definitely a "must" item, as evidenced by the frequently far-fetched devices employed to introduce it.

Almost equally essential is the reaction—the Pullaway—which results in a sudden, violent separation just when the ultimate transports of rapture have been extracted from the kiss.

There are exceptions and variations, of course, but the unwritten rule of the standardized formula unquestionably demands the Kiss and the Pullaway. Even when the sequence is slurred over, it may be detected in at least rudimentary form. Often it is repeated—twice—three or more times.

Since this is the vital essence of the pulp love story, and since it exemplifies the emotional quality and type of writing demanded, we feel justified in giving considerable space to examples from our list of thirty stories. Master the writing of such scenes—develop a flair for describing kisses in new and more thrilling ways—and it is unlikely that other, less essential, details of writing love stories in this field will bother you.

Four of our case examples—numbered 1, 6, 9, and 12 in the synopsisized versions—may be put down as exceptions, in which no pretext for introducing the sequence of kiss and pullaway could be devised. The following excerpts from the rest of the stories (abridged where possible) should constitute a fairly complete course in the terminology and pathology of the kiss.

2. **It's You, Forever.** Rusty and Breeze, business partners, have quarreled.

(The awakening kiss:) "What the dickens do you know about me, anyway?" she flashed, smarting furiously under his words, hating him.

"Come to think of it, nothing. That's funny, too. I've seen you every day for three years and I still don't know a darned thing about you."

He reached out and took her in his arms, held her slim, athletic body hard to him. His mocking, curving lips came close, closer.

"Breeze," she gritted, "If you kiss me, so help me, I'll kill you!"

He kissed her, thrillingly, thoroughly. Bending her head back, crushing her lips, the magnetic power of his big body surging through her, holding her helpless. . . .

(The pullaway:) His mocking smile swam at her through a red haze of fury. Her right hand flashed up. His head jerked back under the impact of the blow. . . . He turned on his heel and strode off, leaving her shaken and stunned, staring after him. . . . Pride came to her rescue.

But his kiss stung her lips. . . . "I hate him!" she cried, and almost convinced herself that it was so.

No. 3. **Love Letter.** Wealthy Judy invites the awakening kiss by confessing that she reciprocates humble Bob's interest.

(The kiss:) "You're crazy," Bob told her. He stared at her for a long, incredulous moment. Then, with a wordless murmur, he took her in his arms. . . . Love had stepped into Judy's life.

(The pullaway:) The front door of the fraternity house slammed. . . . She turned to look at Bob, but he was already walking swiftly off down the street. Feeling strange and deserted, she meekly followed Chuck into the house.

4. **"My Heart Is My Own."** Yorke has been reading the riot act to his irresponsible ward:

(The kiss:) He sprang to his feet. . . . "You're spoiled, senseless, impudent. I don't believe a man could beat, or kiss, any sense into you. But I'm going to try."

He jerked her to her feet roughly, pulled her close to him, and for a long, strangely pulsating moment, stared down into her startled violet eyes. . . . Then he kissed her—a hard, demanding kiss that grew tender, urgent and sweet.

Lisa trembled in his arms. Dazedly she realized she was returning his kiss.

(First pullaway:) She desperately fought out of his arms.

"You can't do this to me!" she choked.

(Resumption of kiss:) "I can't, eh?" There was a sardonic gleam in his eyes. He reached again for her and pulled her close against him. He kissed her again and again, until she was breathless.

(Second pullaway:) Finally, he put her from him. . . . More shaken than she had ever been in all her life, Lisa turned and ran out of the office. . . . Yorke's kisses still burned on her lips.

"The . . . the caveman!" she gritted. "I hate him!"

5. **What's In a Kiss.** This is a variation, in which the villain, instead of the hero, gets the breaks. The prize fighter is taking Gay home in his car.

(The kiss:) The next instant Slade leaned over, drew her to him and kissed her. It was so surprising that Gay didn't have time to object. She went limp in his arms, her lips against his, cold and unresponsive. Gradually, as if touched by a slow-burning fire, she caught the thrill and fervor of him and grew tense.

The kiss seemed to last an eternity that lived with a dozen frantic heartbeats.

(The pullaway:) Then, the first shock dwindling, Gay put both hands against his chest and tried to push him away. It was like attempting to force back a stone wall. She got her lips free

the next instant and drew into a corner of the seat.

(There is another similar sequence with Slade and one with the hero, but we pass on to:)

7. **Three Loves Had Brenda.** In this serial, written with more restraint than the typical pulp romance, the kiss does not occur until the final installment. After treating her with cold indifference, Jeff is startled when Brenda tells him she is going away.

(The kiss:) "No!" His voice was a hoarse whisper . . . suddenly he pulled her toward him. His arms slipped about her and held her tight against him. Instinctively, she lifted her face, and his mouth covered hers, gently at first, then with a fierceness and a passion that burned into her very soul.

Ecstasy filled her and the thought ran through her mind: "This is the first time I've ever been kissed—really kissed."

(The pullaway:) (They are interrupted by the arrival of the "other woman.") Something died inside Brenda. Life seemed to drain away from her, leaving only a dreary emptiness inside. Mechanically, she moved toward the door. If Jeff called to her she did not hear. . . .

8. **Love Is Blacked Out.** Paula, secretly married, is caught in an air-raid black-out with Greg. (The kiss:) They were alone in a world that could shatter about them at any moment.

He pulled her closer and still she did not oppose him. She almost wished that the world would shatter. It would shatter so beautifully with his heart pounding against hers.

Then, as his head bent and his lips found hers, she forgot the world. Her lips shaped themselves to his. She shut her eyes. His lips moved to her throat, and white fire poured through her whole slim body. Her hands reached up to touch his bronze hair, to clasp themselves around his neck. She drew his lips back to hers. She could not have enough of him.

It was living, and it was dying. It was madness, not of midsummer but of all time. (The pullaway:) Madness that was destruction. That, Paula knew in a tortured corner of her mind, but it took the all clear signal to rouse her and give her strength to pull from his arms. . . . He reached to draw her back to him. . . . But Paula had her treacherous emotions under control. With small hands pressed hard against his chest, she held him off. . . . With a brief and final good night she left him on the sidewalk, looking desolate and bewildered.

No. 10. **Glamour in the Heart.** Dave is rude and insulting at an accidental meeting. But he follows Gay home and a few minutes visiting brought this:



"Here's a list of people who have borrowed my books. You can have 10% of all you get!"

(The kiss:) "You are the girl I love and that is all that matters." He suddenly drew her into his arms, and though she tried to break away from him he was too strong. "My love!" he murmured as he kissed her.

Florence grew passive in his arms. She had realized that it was useless to struggle, and the touch of his lips against hers was like some heady wine. To her surprise she found that she was glad he had kissed her. (No pullaway to this one.)

11. **Wrong Way Heart.** Amaryllyis, unable to break through Peter's reserve, has been neglecting him for another man.

He protests, then:

(The kiss:) And in the sweet wild second before he did it she had only time to think jubilantly, he's going to kiss me! He's going to kiss me!

And then he did.

It was the kiss she'd dreamed of. It was glory and stars and the far sweet music of heaven. It sang in her soul and beat in her blood. She lifted her body to meet it, standing on tiptoe, her arms eager, her lips willing. (The pullaway:) Peter held her close, straining her to him—and then, suddenly he dropped her. He stared at her. . . .

"Drat it!" he said. "Why on earth did I have to go and do that?" And without another word he turned and strode back out the door.

(Second kiss:) Before she could speak, he'd swept her into his arms. . . . He kissed her—her mouth, her hair, her throat, the petal soft lobes of her ears and again, her mouth. He kissed her as a man who has crossed an endless desert would sink himself in a spring of crystal water.

"Amaryllyis," his voice shook. "Amaryllyis, darling. . . ."

(The pullaway:) Amaryllyis finally got strength from somewhere to push him away. She stood clear of his arms, her body slim and straight as a musket. . . . Stricken, blank, dazed, he stared at her . . . then without another word, he turned and went away.

12. **For Cat's Sake.** Camelia has just met Peter. She tries to rebuff his forward advances.

(The kiss:) "Oh, well," said the young man and as casually as though he would bend to pat the kitten he leaned over and kissed her.

It was so unexpected, so utterly preposterous, that Camelia didn't do a thing. . . . But her heart had started to race like mad, and her face was flushed and her eyes were wide with an emotion she felt quite, quite sure was anger. . . .

(The pullaway:) The young man grinned at her. "I'll be seeing you," he added over his shoulder as he turned away. . . . If only her arms had not been so full of cat, she could have smacked his face—but hard!

(Second kiss:) Before she could guess what he meant to do, he had swept her into his arms and was holding her close and hard against him. Once more her lips were flaming beneath the masterful, eager pressure of his own. Once more, her startled, incredulous heart pulsed madly. Time ceased—until suddenly, Camelia knew she was not only enjoying that kiss—she was returning it!

(The pullaway:) The shock of that discovery jerked her out of Peter's arms and before she realized it, Camelia's hand had streaked up and she had slapped him full in the face.

13. **Colonel's Daughter.** Pete has been coolly indifferent but in an emergency Nan calls his name.

(The kiss:) Almost immediately strong arms were around her and Pete's voice low and tense was saying, "Thank heaven I found you." . . .

Suddenly he stopped talking. Nan's arms had slipped around his neck. She drew his head down until his face was close to hers.

"Pete," she breathed. His lips closed down on hers. All the promise, all the ecstasy she had hoped for was in that kiss.

(The pullaway:) Rand's voice broke through the darkness. "Nan, darling, where are you."

Pete's arms fell away. . . . "Pete," her voice was choked. "You don't understand." . . .

"I think I do," he said coldly. "The colonel's daughter chooses to amuse herself."

14. **Forget How You Feel.** This one comes near the end of the story, after Ellen has avoided Jeff's advances for a considerable time.

(The kiss:) Her instinct was one of panic as he put his arm around her and drew her close. She lowered her head. Jeff gently raised her face to meet his. He kissed her with a passionate finesse that left her breathless.

(The pullaway:) He was laughing silently and Ellen drew away from him forcing a smile. . . . "Please take me home," begged Ellen. "It's unfair to keep me here."

15. **I'll Never Love Again.** Joyce's lover, who allowed her to believe him dead, has returned. She treats him coldly.

(The kiss:) "I rather think you haven't quite forgotten, Joyce. Shall I prove it?"

. . . Then she was in his arms. His touch was a thousand volts of electricity. Flame swept her from head to foot. The strength and the hunger of his mouth were terrifying, and at the same time, utter safety. . . .

(The pullaway:) It didn't last long. He let her go and she gripped the mantel, fighting for control. . . . "Get out!" she said, swallowing the sob in her throat. "I mean it. Get out; And don't come back ever!"

250 FREE COPIES

THE circular letter of Crown Publications, Tribune Building, New York, appealed to Bessie J. Smith, of Milwaukee, Wis., a writer of verse.

Under the facsimile signature of Edward Uhlan, it informed,

"We think it will be well worth your while to consider our terms for publishing a 64-page volume, limited to a first edition of not more than 1000 copies, which may contain from 60 to 100 of your best poems. . . . *You, the author, will receive 250 free copies and 40% royalty on all other copies sold.* At least 100 copies will be sent out by us, at no expense to you, for review.

"In order to help us offset the initial costs of production, you will be requested to invest \$250. *Though this may seem quite expensive, please bear in mind that should we sell only 500 copies at \$1.50 per book, your 40% royalty will net you \$300, and leave you with a \$50 profit on your investment. In addition the sale of your 250 copies will net you an additional \$375. . . .*"

The italics are ours. We want to emphasize the passages, since they naturally influenced Miss Smith, and because they make an interesting comparison with later chapters in the story.

After some correspondence, Miss Smith signed a contract with Crown Publishers. She has loaned us her original—typed on the regular letterhead of Crown Publishers, signed by Edward Uhlan for the concern and by herself.

The contracts which book publishers regularly use are lengthy affairs. This one is brief. We present it entire—

"Contract between Bessie Jenkins Smith, 921 North Marshall Street, Milwaukee, Wisc., and Crown Publications, Tribune Building, New York, N. Y.

"Crown Publications agree to publish a book of poems by Bessie Jenkins Smith not before June 1 and not later than August 1, 1939. Entire book to be designed by publishers; to contain 64 pages; printed on 70-lb. white eggshell paper; bound size (5½x8½) inches; bound in cloth; title and author's name to be stamped on front and backbone of cover; book to be jacketed; and limited to first edition of no more than 1,000 copies; retail price, \$1.50 per book; author to receive 250 free copies and 40% royalty on the retail price of copies sold and paid for; author may purchase additional copies at 90c each, but receives no royalty on them; 100 copies will be sent out for review by the publisher at no expense to the author. All books and

We continue our examples in next month's installment.

PRACTICE SUGGESTIONS

1. Isolate similar examples of the awakening kiss and its reaction, in pulp love stories of your selection.

2. Try your hand at writing similar scenes. For example, an awakening kiss between girl and man who have just become acquainted; between two who hate each other; between girl and a man who has vowed not to let her know of his love; between couples in other situations of your devising. Add the "pullaway," when possible. Save your more successful efforts—they may serve as nuclei of stories.

An A. & J. Report

rights to be the property of and copyrighted by the publisher.

"In consideration of these terms, Bessie Jenkins Smith agrees to pay Crown Publications the sum of \$250.00, of which \$100.00 is to be paid on the signing of this contract, \$100.00 when galley proofs have been sent to her for final correction, and \$50.00 on delivery of the 250 free copies to the author."

When Miss Smith wrote *The Author & Journalist* early this year (1943), she had received for her \$250 six copies of the book, and was anxious to obtain the balance of the 250 due her. Apparently at the outset of the affair, she had expected the books, left with the publisher, would be sold for her. On February 8, Mr. Uhlan promised to ship the 244 books.

Weeks went on, and again we wrote to Mr. Uhlan in behalf of Miss Smith. Finally on May 18th, the publisher wrote the author:

"We are now able to ship you 118 copies of your book, *Selected Poems*, which is the best number to ship in our cases, and when you are ready for the balance we will then ship those. . . ."

When she last reported to us, Miss Smith still had 126 copies due her.

On behalf of Miss Smith, *The Author & Journalist* has had several exchanges of letters with Mr. Uhlan. She wished the copyright released to her, which he first refused to do. After we were somewhat emphatic in our language, he undertook to assign the copyright. In a letter of March 18, we asked:

"Will you please see that these books are shipped to her at once? Will you also please write us that you have done this, and also go into some explanation to us of this entire deal? The contract does not state how many copies you were to print. How many were printed? How many copies were ever sold at retail, and what efforts were ever made to sell . . . at retail?"

Mr. Uhlan replied that 1000 books were printed, but did not accept our invitation to state the amount of royalties paid Miss Smith during the years. (We understand she received nothing.)

We ask the reader to compare the results of this publishing adventure with the rosy picture of the circular letter.

If any reader receives a proposition such as that made by Edward Uhlan to Miss Smith, we suggest that he submit the correspondence to the A. & J. editors for an opinion.

We would have told Miss Smith, for example, that, despite the persuasive arithmetic of the sales letter, we felt no basis existed for believing she would make a pecuniary profit if she accepted the proposal. We would have pointed out the contract contained no undertaking by Uhlan to give the book serious sales promotion.

We would have told Miss Smith that, under the most favorable circumstances, first books of verse by new writers are seldom hopeful commercial ventures. Our final observation would have been a suggestion: if she wished to have a book published, she could almost certainly save money, and probably get a better printing job, by having a good home city shop handle the work.

LANGUAGE OF THE COAL FIELDS

By RUFUS REED, KY.

Drift-mouth—mine entrance.

Roof—top of mine.

Ribs—sides of the entries.

Cob—waste material; pieces of bone, slate, etc., piled up along the ribs.

Brattice—a stopping of cloth, wood, or brick placed across a break-through or an entry to control ventilation.

Rib shears—a non-existent tool new men in mines are often sent to find.

Sky wrench—same as above.

Powder monkeys—men who carry blasting materials up to the shooting places.

Grease monkeys—men who carry up the oil and grease for the shuttle buggies, joy-loaders or other machinery.

Shuttle buggies—vehicles equipped with four large rubber-tired wheels like a motor truck, with low slung, hollow steel body and a conveyor chain at the bottom.

Trap-door—a large self-closing wooden door placed across an entry to control ventilation.

Entry—a tunnel about 16 feet wide driven into the coal on a straight course.

Break through—a tunnel, or passage-way, mined out between the entries.

Section—each mine is divided into sections, such as "East section," "West section," or, "Pan line section," "Belt section," etc.

Section boss—the boss in charge of a section.

Cut boss—same as section boss.

Fire boss—the man who goes into the mines ahead of the shift, carrying a small lantern with which he tests the rooms for the presence of dangerous gases.

Super—the superintendent; the big boss of mines.

Mine foreman—the man in charge of the operation.

Mine inspector—a man employed by the State Department of Mines to make regular inspections, with authority to close a mine found to be unsafe.

Safety inspector—a man employed by the company to promote safety in mining.

Shift—a working period of seven hours. Mines are operated by three shifts—the day-shift, the evening-shift and the hoot-owl shift.

Hoot owls—the men who work on the hoot owl shift, who work at night and do their sleeping daytimes.

Doodlers—the men who spade and clean up the coal dust, or "bug-dust" from the rooms after the cutting and drilling has been done.

Bug-dust—the coal dust which comes out when the machine is cutting the coal.

Room—a working place in an entry, or break-through.

Gob sow—an old mother rat. Rats live like kings in mines and are wholly unafraid of the miners. They are fed and protected because miners have the uni-

versal belief that a mine where rats breed is safe. When miners observe an old gob sow carrying her young out of the mines, it won't be long until the men will be leaving too.

Scrip metal—metal money issued to miners and good for trade at the company store. Also called "lolly."

White money—good money. "I'll trade you some scrip for some white money."

Mining Engineering—

(a) *The gun*—the transit.

(b) *Spad*—the engineer's station in the roof, from which centers are taken.

(c) *To run the gun*—to survey the mines.

(d) *To shoot*—to take a line of sight, or to turn off an angle.

(e) *To run levels*—to take elevations by inverted rod readings from stations in the roof.

Hard shell—the hard cap worn by miners to protect the head from accidents or injuries.

Safety belt—a belt to which the battery light and safety kit are attached.

Pan line—a conveyor method of loading coal.

Belt line—long rubber belt used as a conveyor.

Loading boom—a loading machine.

Fan entry—the entry at the mouth of which the large ventilation fan is placed.

Hard toes—shoes equipped with steel caps at the toes, to protect the miner's feet.

Stopping—a brattice.

Cross-headers—huge wood or steel beams placed on top of posts to support the roof.

Mine caps—wooden wedges sawed out of oak or poplar and used to wedge the timbers tight against the roof.

Legs—mine posts or props—set under the headers.

Sump—a water hole excavated in the mine to catch and hold water.

Joy-loader—a loading machine equipped with treads like a tractor.

Pillar—a large section of coal left between the entries and break-throughs to help support the mountain above.

Dummies—small, elongated paper bags filled with dirt and used for tamping the shots.

Shot foreman—the man who does the shooting of the coal.

To dobe—to lay loose stick of dynamite on top of slate or rock as a means of blasting. (This is against the safety rules.)

Man-trip—the trip which the motor makes each morning and evening to and from the working places to haul the men.

Machine man—the man who operates the machine which cuts the coal for shooting.

Overcast—a ceiled-off section of an entry to convey air across from another entry.

Bucket line—a huge cable with big bottom-opening buckets suspended to remove slate from the tippie, or to carry coal across rivers, etc.

Ramp—a floored section of a driveway next to the loading boom; the approach for the shuttle buggies.

Incline—a double track up the side of the mountain for hauling coal down. The loaded car coming down pulls the empty one up.

Charging panel—a floored section where a battery charger is stationed to keep the huge batteries charged for the shuttle buggies.

Trolley wires—the wire that carries electricity into the mines.

Juice—the electric current.

To sump up—to place the coal-cutting machine in position for cutting coal.

Face of the coal—the seam, or side of the coal, in the rooms, or working places.

Lamp house—the place where the battery lights are kept.

Cap house—**Powder magazine**—small building constructed of cinder blocks used for storing blasting materials.

The dump—place where coal is dumped at the tippie.

Electric detonator—**Battery box**—the shooting equipment or device.

Track layers—men who lay the track for the motor.

Timber setters—men who set the timbers, headers, etc.

Rock dust—ground up rock used to sprinkle the coal dust, to prevent explosions.

Buggy box—a small concrete-mixer used in mines.

Bull-dozer—a machine used for grading or excavating around mines.

Scale house—the place containing the scale for weighing the coal.

Heading—an entry.

Rescue kit—a small metal box always carried on the safety belt, containing a small supply of oxygen.

Possum lanterns—small lanterns carried by foremen and fire-bosses to test for dangerous gases.

Cribbing—ties, lumber, etc., used to "crib up" holes in the roof over the cross-headers; also pens of ties built up against the roof as support.

To float—to lay off one shift.

To work out—to work one's full quota of five days. "I floated on Wednesday; so, I don't work out until Saturday evening."

Lease—the company lets the new man have a supply of tools, clothing, etc., under a lease, which must be guaranteed by some older employee. The company deducts monthly payments until the lease is paid.

Duck-bill—a type of loading machine.

Black Damp—foul air inside an old or improperly ventilated mine; one of the most subtle and dangerous killers.

To Danger off—**Danger board**—any section in a mine found to be dangerous because of bad top, or bad air, is "dangered off" by the foreman; a "danger-board" is nailed up and a warning is written in white chalk: "Danger—Keep Out!"

Grappling hooks—steel hooks with handles, used for lifting the heavy timbers, or cross headers.

Wildcat whistle—the early morning whistle, which is blown about 1½ hours before work-time to call everybody out of bed.

Safety timbers—timbers set to catch falling slate while men are setting permanent timbers under the roof.

King bar—a huge piece of steel, or wood, used along the sides to help support the heavy cross-headers.

Booster fan—a small electric fan with a long piece of rubber tubing used to "boost," or shoot, the air current up to the face of the coal.

Motorman—the man who operates the motor, which hauls the coal to the tippie and brings the empties back to the loading places.

AUTHOR'S PHOTO

Josh Stone took the cover photo of Howard Fast, author of "The Last Frontier" and "The Unvanquished." The A. & J. staff selected this subject from a group of twenty or more prints received from various publishing houses. We liked it best because, with pipe and pose, Josh Stone took tenseness out of the writer, got nearer the man. We liked it because it contained less of the poker atmosphere with which the average introspective author, even more than other people, surrounds himself in a studio.

Dent Smith, the unpredictable editor of *Encore*, wrote lengthily to prove that authors should never permit their photographs to be published. So long as a writer is judged by his prose or verse, he may fool the reader into respect, even worship. His photograph typically destroys all of the fond illusions the reader has acquired (said Mr. Smith).

This reminded us that more than one A. & J. reader has written (in effect) "Please don't publish photographs of contributors—they are so disillusioning!"

Nevertheless, A. & J. believes in photos for writers. Tastes differ. What one person, viewing a photograph, decides is paranoia or other dreadful thing, another believes to be intellect, a great soul, or love of good wholesome play. Advertising men say that the foliated Smith Brothers, building cough drops sales, "proved that photos pay."

Most authors aren't photogenic. They can't get a quickie shot, the 3-for-25c kind, and look in print like a genius. The less photogenic they are, the

more advisable it is for them to patronize a top-flight portrait photographer.

To return to the informal competition in which Howard Fast and Josh Stone came out on top: the prints which the book publicity offices put out are mostly based on the theory that the public is wholly composed of people who read *Herald-Tribune Books*, *Saturday Review of Literature*, and local review departments; therefore, photographs should drip with dignity, intellect, soul. Sacred is the rule: *Never photograph an author when he isn't looking; it isn't fair.* These are reasons why, in a picture age, so little copper or (now) zinc is consumed in making half-tones of writers.

Readers sense a fatal weakness in any photo of a man looking at the camera. That guy had warning! News-photo technique catches the subject when he isn't looking, when somewhere—anywhere—he is party to a dramatic situation. We need far more authors' photos of this kind. The bright boys and girls of the book publicity offices should wake to this simple fact.—J. T. B.

BOTH A TYPEWRITER AND A CHECK

For a short story (revised under my direction) was what one client received. It won 5th prize in the 1942 WRITERS DIGEST contest and I then sold it to FLYING CADET. Let's see if I can sell your stuff. I've sold books, serials, westerns, shorts, articles, short stories, etc. Reading fee: \$1 first 1,000 words, 25c per 1,000 additional. 10% on sales.

JOHN T. KIERAN

107 E. Winter Ave.,

Danville, Ill.

LITERARY MARKET TIPS

The Library Journal, 62 W. 45th St., New York, is a professional journal, and does not pay for contributions, according to Karl Brown, acting editor.

Harry Chesler Features Syndicate, 163 W. 23rd St., New York, is in the market for short army and navy bits, jokes, gags and sketches, for two new publications, "Private Bill," and "Riggin' Bill."

World At War, 19 W. 44th St., New York, is open for short war-background articles.

St. Nicholas Magazine, 545 5th Ave., New York, reports that rates are still 1 cent a word, with payment one month after acceptance. Maximum length is 3000 words, and material should appeal to older juvenile ages.

Whitman Publishing Co., Racine, Wis., which publishes the Dell 25-cent books, is, according to Lloyd Smith, editor, pretty well filled for this year. Mr. Smith suggests that anyone desiring to sell rights should list his material before submitting.

Love Story Magazine, 79 7th Ave., New York, Daisy Bacon, editor, requests that all shorts be limited to 5000 words.

Progress Guide, Glen Ellyn, Ill., John J. Miller, editor, reports that most of its material is prepared by its own editorial staff. Articles cover practical interpretations of scientific discoveries, especially those referring to health, well being and industrial progress. All interpretations must have a scientific foundation. No illustrations are used. Payment for such material as is purchased is made on publication.

Beginning Writer, a mimeographed bi-monthly edited by Glenn Miller, has been discontinued, as Mr. Miller is entering the army.

Christian Life Letters (a non-profit organization), Craigsville, Pa., edited by William Earl Baker, writes: "We are anxious to hear from Christian writers . . . We are in the market for almost any kind of religious articles or essays. In addition to *The Christian Letters*, we publish tracts and booklets as well as various other literature. Material for *Christian Life Letters* should be 150 to 500 words in length. Payment is \$1 for anything used, regardless of size, with the exception of poetry, for which 50 cents a poem is paid. . . . Tract and booklet material should range from 2000 to 6000 words. Payment is ½ cent per word and up. Material of this length is also published in *Special Letter* issues. . . . We do not publish a regular magazine, but put out a *Special* issue for Easter and Christmas. Material for these must be in well in advance of publication. Payment is ½ cent a word. . . . In order to help writers and to acquaint them with our publications we have a *Special Writer's Letter* which outlines our work and need. We send this and samples of our publications, including the *Easter* magazine, for 10 cents postage. . . . The *Christian Life Letters* are published semi-monthly. No charge is made for them, but membership in the organization is \$1 yearly, and offers many features including all our publications. . . . The *Christian Life Letters* are interdenominational and unsectarian."

The Westminster Press, Witherspoon Bldg., Philadelphia, Pa., in announcing the appointment of Earl Schenck Miers as Fiction Editor, makes the following statement of fiction needs:

"The three requisites of Westminster fiction are: it must claim definite literary quality, it must deal with the problems of modern living with understanding and objectivity, and it must be clean. Our guarantee to the trade, to librarians, and to the reading public is that any member of any normal family group can read our fiction without a thorough soaking in Freudian psychology or profanity.

"Since we have been publishing fiction for a little more than two years, we are a wide-open market, and an author with a good first novel receives not only a cordial welcome by the editors, but also the full attention of our merchandising program. But our standards are high, and the beginning author will have to be willing to work hard and to accept criticism in the spirit in which it is given—that is, with a view to getting a better book in the end. In view of the present emergency—and it requires a carload of blue print paper to make the plans for a modern battleship—we do not wish to use good pulp publishing the results of shoddy literary craftsmanship.

"Specifically, our needs follow:

"Novels—65,000 to 100,000 words, American locales preferred. Careful plotting and strong characterizations essential. Modern or historical settings are acceptable.

"Juveniles—60,000 to 70,000 words, with books for the teen-age group especially wanted. At the moment we are looking for good career stories and historical material (boy or girl interest, or both).

"All manuscripts are accepted upon the usual royalty basis, and from three to four weeks are required for a report.

"Authors wishing an interview must write for an appointment and give a full report on the nature of their manuscripts."

Women's Reporter, Empire State Bldg., New York, is announced. Like its companion publication, *Men's Apparel Reporter*, it will be largely staff-written.

Our Dumb Animals, 180 Longwood Ave., Boston, Mass., is now being edited by William A. Swallow.

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HUGH L. PARKE

Highland Park P. O. Box 3471
Detroit, Michigan

IDEAL PREPARATION FOR A WRITING CAREER

\$10 For the Best Letter

This month's contest is based on the letter of D. M. K., Portland, Oregon, a professional man who has done some magazine writing on the side.

I have been much interested in the questions debated from month to month in *The Author & Journalist*. I like especially the variety of viewpoints represented in the published material. I have a question I would like discussed, something very close to my heart.

We have a son, now 15, who has very pronounced literary talents. Some of the written things he has brought to me, done of his own volition, have astonished me. He has a genuine liking for good literature, a keen sense of the dramatic. He is a natural-born story-teller. His understanding of grammar, punctuation and spelling already are better than most adults ever possess.

We are financially able to give Ted a first-class education. In fact, if it should seem the right thing, we could finance a couple years, or longer, in the British Isles and Europe, or anywhere else in the world. (I assume the war will be over when he graduates from college.) I admit I am somewhat afraid of formal education. I realize that one can ruin a talent by creating conditions which do not nourish it, but blight.

Of course, Ted's own ideas are bound to be very definite and important. But I believe I can exercise a great deal of influence. I am open-minded. I want suggestions.

This suggests the contest question, "What is the ideal preparation for a writing career?" What plans should D. M. K. make for his son, whose leanings appear to be toward fiction? Should the youth go to college, and, if so, where? What subjects should he take? How and where is he to learn about life? What preparation will do most to assure him maximum opportunity for large achievement?

The Author & Journalist offers \$10 for the best letter. All entries should be in the hands of the Contest Editor, P. O. Box 600, Denver (1) Colorado, by August 1. Contestants who wish their letters returned should enclose a stamped envelope.

FOR STORY WRITERS

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(Please state if you own Plot Genie)

Esquire, 919 N. Michigan Ave., Chicago, and 366 Madison Ave., New York, under Max Wilkinson, fiction editor, is seeking conventionally-plotted action-adventure short stories of about 3000 words. These should be written from the man's viewpoint and should be short on love interest. If women can do the type of stories Mr. Wilkinson wants, their sex will not bar them from the pages of the new *Esquire*. Mr. Wilkinson should be addressed at the New York office.

Miller Services Limited, Toronto 2, Canada, is on the lookout for fiction or articles by English authors which may have as their background the present theatre of war either in Europe or the Orient. Andrew Miller is manager.

Essential Books is the name of a new book publishing organization formed by Frank C. Henry at 270 Madison Ave., New York, to bring out a comprehensive line of popular books on technical and mechanical subjects. A program of 41 titles to be published within the next 18 months is planned. The books will be in the \$1 to \$2 price range, and will be written in as simple a manner as the subjects will allow, eliminating, wherever possible, technical theories and mathematical equations, but presenting basic facts so that the person of normal intelligence and an ordinary school education will be able to grasp them. Emanuele Stieri, noted author and writer in the technical field, will serve as editor-in-chief.

Southern Agriculturist, Nashville, Tenn., has set a word limit of 1500 words for the duration of paper rationing.

The Presbyterian Board of Christian Education, Witherspoon Bldg., Philadelphia, has changed its word requirements somewhat.

Queens' Gardens, using material for girls 12 to 15 years, wants short stories from 2000 to 3000 words, serials of 4 to 8 chapters, each containing 2500 words, and illustrated articles from 500 to 1200 words. The same changes are made in *Pioneer*, the magazine for boys 11 to 15 years old, with the exception that serials now should run from 4 to 8 chapters, of 2200 words each. *Forward*, the magazine for young people, 18 to 23 years of age, will now take short stories of 2500 words, and serials of 4 chapters to 10 chapters, each 2500 to 3000 words.

In returning fillers to a contributor, Harris Shevelson, editor, *Coronet*, 919 N. Michigan Ave., Chicago, wrote, "All manuscripts submitted to either *Esquire* or *Coronet* are considered for both magazines and read by at least two persons. However, *Esquire's* fillers are staff-written. . . . As for the type of fillers *Coronet* uses, we would suggest that you glance through several issues to get an idea of their nature. Briefly summarized, we want amusing anecdotes, factual tid-bits, and/or unusual facts of from 50 to 200 words in length. . . . We would suggest that in submitting material, you type the items on full size paper, skipping two or three lines between each one."

R. A. Palmer, managing editor, Fiction Group, Ziff Davis Publishing Co., 540 N. Michigan Ave., Chicago, reports: "We are stocked up on filler material for almost a year, and are not in the market for anything in that line."



"RECIPE FOR MURDER"

Anna Mary Wells, whose "Murder by Choice" is on the Alfred A. Knopf list this summer, will contribute the lead article to the August *Author & Journalist*. She will discuss the technique of mystery stories. "Recipe for Murder" is her title.

Arcadia House, Inc., 70 5th Ave., New York, is soliciting book manuscripts from love pulp authors, is reported to be wide open, buys on royalty basis.

Pests and Their Control, 517 E. 14th St., Kansas City, Mo., edited by Al Cossetta, makes no payment for articles. These are all written by leaders in industry and entomological profession.

Living Poetry, 506 Maple Ave., La Porte, Ind., is announced as a quarterly magazine of verse, the first issue of which will appear in September. Writes Margaret Dierkes, co-editor, "We invite readers to submit poems at the above address. A stamped, self-addressed return envelope should accompany the manuscript. We prefer comparatively short poems and consider all verse forms. Newcomers in the field will receive the same consideration as established writers. We are looking mainly for poems of high quality."

Columbia Publications, 60 Hudson St., New York, announces the following changes, received too late for inclusion in the June Quarterly Market List:

Complete Cowboy uses novels, 40-50,000, rates by agreement, paying promptly on publication; short stories, 2000 to 5000, ½-cent on publication. Cliff Campbell is editor.

Famous Western uses short Western novels, 10-15,000 words, paying ½-cent on publication.

Western Yarns uses same type of material as *Famous Western*.

All Sports pays ½ to 1 cent on acceptance for short stories and novelettes, 2000 to 9000 words. Cliff Campbell is editor.

Sky Raiders pays ½ to 1 cent on acceptance for stories of present war in the air, featuring Americans or R. A. F. pilots, 1000 to 5000; novelettes, 7000 to 10,000.

Crack Detective now pays on acceptance, instead of publication.

Gay Love has upped its rate from ½ to 1 cent, to ½ to 1½ cents, on acceptance. Marie Antoinette Park replaces Lois Allen as editor.

American Cookery, 35 Fayette St., Boston, Mass., is now being edited by Mrs. Dorothy Towle, wife of the director of the University of New Hampshire Writers' Conference, who takes the place of Mrs. Ella Shannon Bowles, who resigned.

Science Fiction Stories has been discontinued.

In the suit of Dell Publishing Co. against Ned L. Pines and Dora Pines, the Supreme Court of New York has ruled in favor of the plaintiff. The decision, written by Justice Walter, found, "The combination of name, size, color, content, form and arrangement of defendants' magazines *Real Funnies* and *Funny Funnies* results in production so similar to plaintiff's magazine *New Funnies* and so likely to deceive as to the origin, ownership and scope thereof that they must be, and are, held to unfairly compete with plaintiff's said magazine.

"Plaintiff is, accordingly, entitled to enjoin defendant from using the word 'Funnies' as a key word in the title of any magazine featuring animal cartoons, which is of size or format or color similar to plaintiff's said magazine. I find specifically that the plaintiff has not estopped itself by any consent or acquiescence."

Omnibook, 76 9th Ave., New York, the book-magazine, has changed to pocket size in the interest of paper conservation. It will henceforth carry 30,000-word abridgements of four current best-selling books. *Omnibook* selects its books for abridged reprints from publishers' lists, paying up to \$1000 for such rights.

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"He is—has been there eight months."

"Then how does it happen I see his name in so many magazines? He hasn't time to write all these stories I see."

"That's easy! He had a pile of duds when he left. He was smart—he got a new-author friend to go over them and salvage those which could be made into timely yarns. Bill wrote me the other day about it—says it just goes to show how many good stories are rejected on minor counts, stories any good rewriter can make salable."

"Along that line, I heard Fred Painton say just before he went to North Africa as correspondent for *Reader's Digest* he sold more stories last year than he wrote. His agent went over the rejects and proposed that Fred take two weeks to doctor them. Fred did—and they all sold. Now Fred says he is through with fiction; from now on, it's fact stuff only. He leaves fiction with a 100% record!"

Moral: Duds can be made to fire with a little modern gun-powder.

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This month, six of my pupils netted from poetry \$250, \$130, \$100, \$36, \$24 and \$20. Let me help you do as well. For 25 years I have taught poets, versifiers, songwriters how to perfect and get the fullest returns from their verse, including my work as instructor in versification at New York University and William and Mary College. Most of my work with private pupils, ranging from beginners to Pulitzer Prize winners, is done by correspondence. My *Complete Rhyming Dictionary* and *Poets' Handbook* are now standard. Why neglect longer the many profits from versification? Write today; you are unfair to yourself to delay longer.

Send \$1 for trial criticism of 1 poem.

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DELANSON, N. Y.

Popular Science Monthly, 353 4th Ave., New York, is in the market for exceptionally well-written and well-illustrated features "of such timely significance as to insure the widest possible appeal to our readers," to quote Arthur Wakeling, assistant editor. Writers unfamiliar with the type of material the publication uses should examine several recent issues for general style, method of treatment, balance between text and illustrations, and the like. Mr. Wakeling suggests that a good outline with a list of picture possibilities is usually sufficient to enable the editors to judge whether or not an idea is likely to be acceptable.

Greenberg: Publisher, 400 Madison Ave., New York, reports: "We are as interested as ever in reading book-length Mss. of popular non-fiction. These may be in the fields of psychology, entertainment, arts and crafts, books of utility, etc.—in other words, practically anything that is not too limited in scope." Prompt and earnest reading of any Mss. submitted is promised.

W. W. Norton & Co., Inc., Publishers, 70 Fifth Ave., New York, announces two new policies, both concerned with time. (1) Hereafter a report on every project submitted will be made within one week: either an offer for publication, a notice that further readings are in progress, or a rejection. (2) This concern's publishing year has been divided into three, instead of two, seasons—February through May, June through early October, and late October through January. This policy will allow prompt publication with thorough pre-publication selling and promotion. Slogan of the house is "Books That Live," which term covers good timely books—no quickies; no quackies—moderately technical war books, personal experience; Americana, and such specialties as books on music, psychiatry, the sea, popular medicine, and so forth. Fiction will be read, but "we are bearish."

Commercial Photographer, 520 Caxton Bldg., Cleveland, Ohio, pays $\frac{3}{4}$ to $\frac{1}{2}$ cent a word for articles, preferably no longer than 1500 words, telling how commercial photographers use their cameras to make money in unusual ways. No payment is made for photographs as they have and can get all they need gratis. Editor is Charles Abel.

Home Desirable, 836 S. Michigan Ave., Chicago, the Crane Co. house organ distributed to consumers through dealers, is being continued during the war, even though the company's efforts are now confined to war work. A little less than usual is being paid for material—about $1\frac{1}{2}$ cents a word—and only one article is being used in each issue. Lester Varney, advertising manager of the Crane Co., is the one to query regarding prospective articles.

Real Story, 1476 Broadway, New York, uses a book-length true novel, a "novelette of the month," a half dozen or more "true revelations of romance and love," as well as numerous features of interest to women, in each issue.

Sir, 103 Park Ave., New York, is reported to be slowing up in payments.

SALES AGENCY DISCONTINUED

The A. & J. Sales Agency, conducted as a service department for readers for many years, has been discontinued. War-time responsibilities and help shortage have placed such burdens on the staff that it is no longer possible to maintain the service. The Criticism Department will continue.



Chuck Martin

This well-known contributor to Wild West and almost every other Western magazine published, says in a recent letter:

"I've learned a heck of a lot in the last couple of years under your not-too-gentle tutelage. You and editor John Burr had to beat hell out of me, but I finally learned something of the newer technique in writing Westerns. Not only that, but I now like my copy better my own self."

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We have to live up to that. We'll make you write it right before we will back your stories with our reputation. Or we'll tell you it belongs in the waste basket, and why. From our day-by-day contact with the editors, constantly conveying their reactions, criticisms and suggestions to the big name professionals they're buying, we know and we can tell you what the editors want to buy today—whether you aspire to write for Love Story, or Ladies' Home Journal, or Argosy or Saturday Evening Post.

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I am leaving for home in a day or two, my work in Washington completed.

On my stopover in New York on my way to "The Hub of the Universe," I made a thorough check of markets, which are better today than ever before. However, due to the War, editorial requirements are shifting all the time, so that it is essential to keep your finger on the pulse of the markets. I do this for my clients as a part of my Service.

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PRIZE CONTESTS

The Span, 1923 Breman, St. Louis, Mo., announces that its contest, previously announced, is being extended to Sept. 30th. Joseph Hoffman, editor, writes: "We publish poetry up to 60 lines, short shorts, articles up to 1500 words and vignettes."

The 17th Annual International Mark Twain Quotation Contest is now under way, open until October 1, 1943. Prizes of \$25, \$15 and \$10 are offered for the most humorous quotations. Entries should be submitted to Mrs. Ida Benfey Judd, 410 Central Park West, New York.

Direction, Darien, Conn., will award prizes of \$50 and \$25 war bonds for stories or documentary sketches by workers in war industries. The writing must be based on personal experience. Closing date is June 15, 1943.

The National Thanksgiving Association is conducting a national contest for the best poems reflecting

the patriotic and religious significance of Thanksgiving and the historical reasons why the flag should be displayed. Poems are limited to 20 lines, may be in any form of verse including free verse. As many as three poems may be entered by any one contestant. Prizes will consist of a \$25 war bond for the best poem; \$15 in war stamps for the second best; \$10 in war stamps for the third, and \$5 in war stamps for the next five. Contest closes October 15, 1943. Interested poets should write to Frances Bayley, National Contest Chairman, 2701 Aldrich Ave., Minneapolis, Minn., for names and addresses of state chairmen to whom poems must be submitted.

The University of Chicago offers a \$1000 war bond for the best unpublished full-length play entered in the 1943 Charles H. Sergel Prize Play Competition. Closing date is December 31, 1943. For full details write to the Charles H. Sergel Play Contest, University of Chicago, Chicago, Ill.

The Pittsburgh Drama League announces its first nation-wide play script contest for an award of \$500 and the prospect of an outstanding premiere production. The object of the contest is to discover a play of whatever type that will advance American and international ideas of democracy, tolerance, justice and courage. Full length plays in any style or category—tragic, comical, historical, pastoral—are eligible; they may be written singly or in collaboration, in poetry or prose. All applicants will be furnished with registration forms in advance, to be filled out and to accompany each entry. A registration fee of \$1 is required to cover expenses of handling. Applications should be addressed to the Drama League Play Contest Committee, care of Ferdinand Fillion, President, 5321 Fifth Ave., Pittsburgh. Entries must be received before midnight, November 1, 1943.

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